

trait, on title. The seven spurious plays have been added—they do not properly belong with this issue. The Second and Fourth Folios are described as good copies.

Among other books from the Gott library which were, apparently, bought in at the sale, and which are now offered again, are: "The Merchant of Venice" (1600), the Roberts quarto; Spenser's "Complaints" (1591), on large paper, supposed to be unique; three editions of the Edward VI Prayer Book, and other liturgical works.

Other properties in the sale include a Manuscript Book of Hours of the fifteenth or early sixteenth century, done by an English artist, and containing forty-three fine miniatures; Smith's "General Historie of Virginia," first edition (1624); the first edition of the "Hypnerotomachia Poliphili" (Aldus, 1499); several ancient manuscripts from the Abbatial library of Waltham Holy Cross and the Monastic library of St. Edmundsbury; another First Folio Shakespeare, this one with the leaf of verses, title, and last leaf in facsimile; and a very rare Byron pamphlet, the first edition of his "Bride of Abydos" (1813), in the original blue paper wrapper, with the errata slip which is found, it is said, in only one other copy.

In the cabled reports of the Thomas Gray sale at Sotheby's on June 28, one very important item was omitted. This was a Block Book Alphabet, consisting of twenty-four letters and six leaves of "ribbon letters," the letter A dated 1464. It brought the large price of £1,520.

The following are prices paid for autographs at Sotheby's sale of July 6: Shelley, A. L. S., two and one-half pages quarto, to Thomas Medwin, £43; Oliver Cromwell, A. L. S., one page folio, 1646, to his daughter, £53; Franklin, A. L. S., four pages folio, March 14, 1764, relating to the anti-Quaker riots and the Indian uprisings, £33 10s.; Charlotte Brontë, a collection of ninety A. L. S., all to Ellen Nussey, mounted and bound in a volume, £102; Alexander Pope, a series of eleven A. L. S. and autograph verses, in all 29 pages 4to, £155; and Thackeray, A. L. S., four pages 8vo, written from Buffalo, December 29, 1852, addressed to "Mammy" (his mother), £35.

Correspondence.

AN AMERICAN VISITOR TO COLERIDGE IN 1832.

TO THE EDITOR OF THE NATION:

SIR: There is in a little-known Boston book an interesting account of a visit paid to Coleridge by a young American in 1832. It was not written with any view to publication, and is all the more valuable for that reason, as it gives the impression made by the poet on a fresh and sympathetic nature.*

Henry Blake McLellan was born at Maldstone, Essex County, Vt., September 16, 1810. He was the son of Isaac and Eliza McLellan of Boston, and the grandson of Gen. William Hull of Newton, Mass. After

*Here is the British Museum catalogue entry: McLellan (Henry Blake)—Journal of a Residence in Scotland and Tour through England, France, Germany, Switzerland, and Italy. With a Memoir of the Author and Extracts from His Religious Papers. Compiled by Isaac McLellan, Jr., Boston, 1834.

a preparatory course at the Boston Latin School, McLellan entered Harvard University in 1825, and graduated in 1829. He studied for the ministry at Andover, 1829-31, and then went on a tour, which included Great Britain, France, Germany, Italy, and Switzerland. He left America September 16, 1831; started on his return April 18, 1833, and landed at Boston June 12. Then came the tragic ending to a bright young life. Eight weeks after his return he was stricken by typhus, and died four weeks later, in his twenty-third year.

Such was the young and ardent spirit who went to see Coleridge in the filial spirit in which a disciple might have sat at the feet of an ancient philosopher. He writes this simple and affecting account of the interview:

Saturday, April 27th, 1832—Walked to Highgate to call on Mr. Coleridge. I was ushered into the parlor while the girl carried up my letter to his room. She presently returned, and observed that her master was very poorly, but would be happy to see me, if I would walk up to his room, which I gladly did. He is short in stature, and appeared to be careless in his dress. I was impressed with the strength of his expression, his venerable locks of white, and his trembling frame. He remarked that he had for some time past suffered much bodily anguish. For many months (thirteen) seventeen hours each day had he walked up and down his chamber. I inquired whether his mental powers were affected by such intense suffering; "Not at all," said he. "My body and head appear to hold no connexion; the pain of my body, blessed be God, never reaches my mind." After some further conversation, and some inquiries respecting Dr. Chalmers, he remarked, "The Doctor must have suffered exceedingly at the strange conduct of our once dear brother laborer in Christ, Rev. Mr. Irving. Never can I describe how much it has wrung my bosom. I had watched with astonishment and admiration the wonderful and rapid development of his powers. Never was such unexampled advance in intellect as between his first and second volume of sermons. The first full of Gallicisms and Scotticisms, and all other cisms. The second discovering all the elegance and power of the best writers of the Elizabethan age. And then so sudden a fall, when his mighty energies made him so terrible to sinners." Of the mind of the celebrated Puffendorf he said, "his mind is like some mighty volcano, red with flame, and dark with tossing clouds of smoke, through which the lightnings play and glare most awfully." Speaking of the state of the different classes of England, he remarked, "We are in a dreadful state. Care, like a foul hag, sits on us all; one class presses with iron foot upon the wounded heads beneath, and all struggle for a worthless supremacy, and all to rise to it move, shackled by their expenses; happy, happy are you to hold your birthright in a country where things are different; you, at least at present, are in a transition state; God grant it may ever be so! Sir, things have come to a dreadful pass with us; we need most deeply a reform, but I fear not the horrid reform which we shall have. Things must alter; the upper classes of England have made the lower persons, things; the people in breaking from this unnatural state will break from duties also."

He spoke of Mr. Alston with great affection and high encomium; he thought him in imagination and color almost unrivalled. (pp. 230-232.)

Coleridge's gloomy view of the condition of England was in the year of the first legislation for a Reformed Parliament, yet he was opposed to the measures which poured new and healthy blood along the veins of the body politic. In Disraeli's novel, "Sybil," there is a vivid picture of the "two nations"—the rich and the poor—into which the people were divided. The political strife of to-day, bitter as it some-

times seems, is tame indeed when compared with the hatred that raged between class and class in the first half of the nineteenth century. Of the very mild measure of electoral reform Coleridge could say: "The bill is bad enough, God knows; but the arguments of its advocates and the manner of their advocacy are a thousand times worse than the bill itself; and you will live to think so." WILLIAM E. A. AXON.

Manchester Eng., June 30.

LIBRARY RESTRICTIONS.

TO THE EDITOR OF THE NATION:

SIR: Recently I have had occasion to make inquiry as to facilities offered by historical societies and other great libraries containing historical material, not to the general public, but to special investigators. Without doubt all the purely historical collections were formed to preserve the history of the field they cover—preserve the material and encourage its transmutation into actual history. It should seem, however, that some of them, or, for that matter, all of them, are in danger, as they wax stronger and grow older, of losing sight of this end, and making the collection an end in itself. They thus acquire a species of society or library rheumatism, or a hardening of the joints, and they become less flexible and less useful. It has been known to become so serious as to lay virtually prohibitive burdens upon authorship, resulting in a reversal of the true aim of the collection.

An illustration of this reversal is in the rule regarding the use of ink. I do not refer to its use by the general public, many of whom would not appreciate the dangers in the use of ink to precious materials, or would not have the careful habits of the trained scholar. I refer only to scholars engaged in special extended investigation to result in some serious written work, and who are properly known. To forbid such men the use of ink even under proper circumstances, is not simply not to encourage; it amounts to virtual prohibition of production in some cases. Strange as it may seem (or, should I say, naturally, and as one might expect) the only institutions in which this condition obtains, so far as I can learn from experience or extended inquiry among historians, are the splendid, old, strong historical societies of Massachusetts and Pennsylvania, the latter having succumbed comparatively recently. Every historian must confess to a certain idolatry for the rare old manuscripts and volumes in these and like collections, but when it extends to prevention of the natural use of them by trained men who value them, one is reminded of that sepulchral front parlor in the farmhouse into which only weddings and funerals may enter.

The rules of societies and libraries are not uniform, but if their aim is to meet the needs of scholars engaged in extended investigation, a flexibility and permissive discrimination must be lodged somewhere. Mr. Putnam of the Library of Congress has rules that are nearly ideal in this matter, and the New York Historical Society lodges this flexibility of judgment in its librarian. So with other societies and libraries with historical collections in this country, and, as Professor Andrews of Johns Hopkins in-

forms me, in England. And is not this as it should be? Historical collections are made for man, not man for historical collections. BURTON ALVA KONKLE.

Swarthmore, Pa., July 5.

ASTROPHEL.

TO THE EDITOR OF THE NATION:

SIR: The Oxford English Dictionary in less mature days, culled from two passages in Spenser the word "Astrophel," defining it as the name of a plant hitherto unidentified. Truly, it is of a kind unknown on land or sea, being compounded, as the poet avers, of the personality of Sir Philip Sidney and his lady, love.

It first grows red, and then to blew doth fade,
Like Astrophel which therinto was made.

And in the midst thereof a star appears,
As fairly formed as any star in skyes;
Resembling Stella in her freshest yeares . . .
Spenser, "Astrophel," 174-8.

The transformation of Astrophel into a flower may have been suggested, I submit, by the fate of Adonis, who was likewise slain while hunting (Cf. F. Q., iii, i, 33).

The source of this plant name is diffidently stated by Sir James as "perh. corruption of *astro-phylum*—star-leaf; Nares suggests of *Aster Tripolium*." The context, however, implies that it was named "for that shepherd's sake." Just how Sidney hit upon his pastoral name, eternized in "Astrophel and Stella," has long remained untaught; for the erstwhile explanation of it as a play upon his name is unanimously passed over by his editors and biographers. Yet as *Phyllisides* is repeatedly used for Philip Sidney, and *sidus* = *αστρον*, the conceit is reasonable—Astrophel, the lover of the star Stella.

Conceivably the name was not original with the circle of Sidney. In Rabelais (iv, xviii), we read of "maistre Astrophile" in connection with Pantagruel's escape from a tempest at sea. The significance of the name to Rabelais is clear from the preface to "Pantagrueline Prognostica":

Jay reoulué toutes les Pantarches des cieulx, calculé les quatratz de la Lune, croché tout ce que jamais penserent toutes les Astrophiles, Hypernephelistes, Anemophylaces Uranopetes, & Ombrophores, & confreré du tout avecque Empedocles.

Ch. Marty-Laveaux, in his glossary, derives this from "αστρον, astre, et φίλος, ami." The word then must have been encountered by members of the Areopagus, and may have been adapted, rather than coined anew, by Sidney. PERCY W. LONG.

Harvard University, July 2.

A FREE ACADEMY OF GRAPHIC ARTS.

TO THE EDITOR OF THE NATION:

SIR: Opinions vary as to the respective merits of the several systems of artistic education. The following of an academical course for instance is advocated by some and disapproved of by others. Education in a studio again and private teaching labor under the possible disadvantage of too great a predominance of the teacher's manner. There are partisans of self-education, so-called, who follow no other teaching but that of nature, as the phrase is; and, fourthly, there are those who consider copying the old masters the best education. Each of these systems may be said to have its merits and its defects. In any case and whatever

the system followed, even the best teaching will be rendered futile by a want of receptivity in the pupil. Coöperation of master and pupil is the *conditio sine qua non* of success. Academical education, however, seems desirable to me, though I am ready to admit the objections that can be urged against it. The great advantage lies in the working together of so many young artists, whereby an undue preponderance of the teacher is counteracted, while constant comparison with the work of his co-pupils stimulates ambition and enlarges the horizon. The disadvantage consists in a certain narrowness and dogmatism to which this kind of training is prone; it is apt to confine effort in one direction.

Messrs. Hart, Nibbrig and Moulyn, who intend to open an art school this autumn in Laren (North Holland), aim at combining the advantages of academical teaching with those of a freer and more inspiring study after nature. Mauve's fascinating country will enable them to keep away from their school the depressing influences of academic work. The range of studies can be easily made to comprise the living model and landscape. In order to render the programme as extensive as possible a course in applied art, to be given by Jan Eissenlof-fel, is to be added to those in drawing, painting, etching, and modelling. For the history of art and aesthetics, they have engaged the services of the art critics H. P. Bremmer and Plasschaert, and the well known author Adriaan van Córd, who will lecture on their special subjects.

The American and English art students who resort to Laren should not fail to avail themselves of this opportunity.

AUGUSTA DE WIT.

Amsterdam, Holland, June 30.

ATTENDANCE AT FRENCH UNIVERSITIES.

TO THE EDITOR OF THE NATION:

SIR: The recent report of the minister of public instruction of France gives some interesting statistics concerning the sixteen universities of that country. On the 14th of January, 1910, the total number of students in attendance at the French universities was 40,131. Paris leads the universities of the world with an enrolment, excluding students in the lycées—which correspond to our colleges—as well as those in the technical and summer schools, of 17,512. The provincial universities rank as follows: Lyons, 2,922; Toulouse, 2,828; Bordeaux, 2,552; Montpellier, 1,965; Nancy, 1,899; Lille, 1,675; Rennes, 1,602; the new university of Algiers, 1,442; Aix-Marseille, 1,236; Grenoble, 1,156; Poitiers, 1,111; Dijon, 992; Caen, 722; Clermont, 275; and Besançon, 242. Of these 40,131 students, 7,038 are foreigners, of whom 3,500 are in the University of Paris. Of the 17,512 students in this university, 7,688 are taking law, 3,115 are in literature, and 1,845 in the sciences. Another noteworthy fact is the remarkable increase in the number of women studying in the French universities. There are 3,830 women enrolled, of whom 1,300 are studying in Paris; while of the 7,038 foreign students, 1,707 are women.

The Parisian newspapers take especial pleasure in noting the remarkable increase in the number of foreign students in the University of Paris, which now leads the universities of the world in that re-

spect. Twenty years ago (1888-89) there were 457 foreigners enrolled in this university. Ten years later (1898-99), the number had increased to 1,174, while five years later (1904-05), there were 1,633; and in 1908-09 the number was doubled (3,326). The 3,500 foreigners now studying in Paris are apportioned as follows: England, 115; United States, 107; Egypt, 165; Rumania, 233; Germany, 231; Austria-Hungary, 139; Russia, which has the largest delegation, 1,356. South America, as well as Mexico and Panama, Turkey, and the Orient are also well represented. Among the reasons for this astonishing affluence of foreign students to Paris are the exceptional library facilities—there being sixteen libraries, of which at least six contain more than 200,000 volumes each—excellent laboratories, and free tuition to all.

JOHN L. GERIG.

Columbia University, New York, July 2.

Literature.

RECENT VERSE.

The Younger Choir. New York: Moods Publishing Co.

The Frozen Grail and Other Poems. By Elsa Barker. New York: Duffield & Co.

The Poems of James Ryder Randall. New York: The Tandy-Thomas Co.

Flower o' the Grass. By Ada Foster Murray. New York: Harper & Bros.

Monday Morning and Other Poems. By James Oppenheim. New York: Sturgis & Walton Co.

The Enchanted Island and Other Poems. By Alfred Noyes. New York: Frederick A. Stokes Co.

Odes on the Generations of Men. By Hartley Burr Alexander. New York: The Baker & Taylor Co.

New Poems. By Madison Cawein. London: Grant Richards.

The Shadowy Garden and Other Plays. By Madison Cawein. New York: G. P. Putnam's Sons.

Happy Ending: The Collected Lyrics of Louise Imogen Guiney. Boston: Houghton Mifflin Co.

Mingled Wine. By Anna Bunston. New York: Longmans, Green & Co.

Verses and Sonnets. By Julia Stockton Dinsmore (F. V.). New York: Doubleday, Page & Co.

It was a good idea to issue, under the title of "The Younger Choir," a small selection of more or less representative verse by the new poetic generation. Such a mode of publication has one advantage so obvious that it is surprising not to find it used more often. It spares the poet with one or two good verses the embarrassment of putting out an entire book; and, what is even more to the point, it saves the reader the trouble of ransacking the whole haystack. To be sure, Mr. Markham's "word of introduction," with its references to the "Ly-